

MICHAËL GOLDBERG & BORIS VAN GILS



LINA  
EL ARABI

SÉBASTIEN  
HOUBANI

BABAK  
KARIMI

NEENA  
KULKARNI

OLIVIER  
GOURMET

# A WEDDING

NOCES

A FILM BY STEPHAN STREKER

jour  
2fête

MICHAËL GOLDBERG & BORIS VAN GILS PRESENT « NOCES » A FILM BY STEPHAN STREKER  
WITH LINA EL ARABI SÉBASTIEN HOUBANI BABAK KARIMI NEENA KULKARNI  
OLIVIER GOURMET ALICE DE LENCQUESAING ZACHARIE CHASSERIAUD AURORA MARION  
IMAGE GRIMM VANDEKERCKHOVE SOUND OLIVIER RONVAL MIXING MICHEL SCHILLINGS ART DIRECTION CATHERINE COSME  
EDITING JÉRÔME GUIOT & MATHILDE MUYARD POST-PRODUCTION MANAGER JEAN-PHILIPPE LAROCHE PRODUCTION MANAGER HERVÉ DUHAMEL

CO-PRODUCERS DONATO ROTUNNO TOMAS LEYERS PHILIPPE LOGIE ARLETTE ZYLBERBERG ÉLISE ANDRE TANGUY DEKEYZER  
GENEVIÈVE LEMAL MEHER JAFFRI & FAISAL RAFI EXECUTIVE PRODUCERS MICHAËL GOLDBERG & BORIS VAN GILS

WRITTEN AND DIRECTED BY STEPHAN STREKER

A DAYLIGHT FILMS FORMOSA TARANTULA MINDS MEET BODHICITTA WORKS PRODUCTION  
CO-PRODUCED BY VOO BE TV RTBF (BELGIAN TELEVISION) PROXIMUS SCOPE INVEST BACKUP FILMS JOUR2FÊTE  
WITH THE HELP OF CENTRE DU CINÉMA ET DE L'AUDIOVISUEL DE LA FÉDÉRATION WALLONIE-BRUXELLES OF LA WALLONIE  
AND OF LA RÉGION DE BRUXELLES-CAPITALE WITH THE PARTICIPATION OF FONDS NATIONAL DE SOUTIEN À LA PRODUCTION AUDIOVISUELLE  
DU GRAND-DUCHÉ DE LUXEMBOURG OF THE FONDS AUDIOVISUEL DE FLANDRE (VAF)  
WITH THE SUPPORT OF THE CREATIVE EUROPE PROGRAMME-MEDIA OF THE EUROPEAN UNION

JOUR2FÊTE

# A WEDDING

NOCES

WITH

LINA EL ARABI

SÉBASTIEN HOUBANI

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OLIVIER GOURMET

ALICE DE LENCQUESAING

ZACHARIE CHASSERIAUD

AURORA MARION

PRODUCED BY

MICHAËL GOLDBERG & BORIS VAN GILS

A FILM BY

STEPHAN STREKER



# A WEDDING

## NOCES

BELGIUM/FRANCE/LUXEMBURG/PAKISTAN, 2016

French, Urdu w/ French/English subtitles

98 minutes | Color / DCP 2K (5.1)

OFFICIAL SELECTION

**tiff**

TORONTO INTERNATIONAL  
FILM FESTIVAL 2016



OFFICIAL SELECTION  
INTERNATIONAL  
FILM FESTIVAL  
ROTTERDAM

2017



FESTA  
DEL CINEMA  
DI ROMA

SELEZIONE  
UFFICIALE 2016



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DU FILM DE  
MARRAKECH



Göteborg  
Film Festival



OFFICIAL  
SELECTION  
THESSALONIKI IFF 2016



PALM SPRINGS  
INTERNATIONAL  
FILM FESTIVAL



Zahira, 18, is close to her family until her parents ask her to follow Pakistani tradition to choose a husband. Torn between family customs and her western lifestyle, the young woman turns for help to her brother and confidant Amir.





# Interview with Stephan Streker

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## *How would you describe A Wedding (Noces)?*

**Stephan Streker** : As a Greek tragedy because, like in Greek tragedies, it's the situation that is monstrous and not the people. I was most interested in the inner goings on of each of the participants in this tragedy, since each of them acts as a setting for powerful moral struggles. The ties that unite the members of this family are ones of true love; and yet, they are all pulled apart. The first is obviously Zahira, torn between her pursuit of real freedom and her love for her family, the members of which also happen to be her jailers. It was really important for me to understand all of the characters: Zahira, of course, but also her brother, her father, her mother, her big sister, etc. Jean Renoir said that there were never any bad guys in his films because each of them always had his reasons.

## *What guided you in writing the script?*

I established a guideline for myself: to begin and end each scene from Zahira's point of view. The film is about her – and her feelings. And if Zahira was not in the scene, I had to begin and end from Amir's point of view. And if neither Zahira nor Amir were in the scene... then I had to purely and simply cut the scene. In my view, everything in film is a question of perspective. When I write, the dialogues always come first. And some of them have obviously been directly inspired by my encounters with members of the

Pakistani community in Belgium.

## *Did you do extensive research in that environment?*

Of course, and it was fascinating. It was extremely important for me to be irreproachable in terms of portraying Pakistani culture on screen. The film was co-produced by a Pakistani company, which is normal: the issue dealt with in the film is something everyone in Pakistan knows about. Each of them has a family member or knows someone of Pakistani origin living in the West with children... it was my co-producers and also the Belgian Pakistanis who enabled me to get past the surface of the subject and dig deep into the events and characters. Incidentally, we had a Pakistani consultant on set at all times who helped me with preparations up until the last day of filming. She made it possible for me to be precise right down to the smallest detail, from the clothing to the hairstyles and most importantly the way of speaking. How does a daughter speak to her father, mother, etc? When do they speak in French? When do they lapse into Urdu? The wedding via Internet that we see in the film is therefore completely true to life. The Imam in *A Wedding (Noces)* is in fact a real Pakistani Imam. There's an interesting anecdote that has always made us all pretty proud: it was only at the end of his day of filming that the Imam realized that the actors in the wedding scene were not all Pakistani. That was sort of the ultimate proof that, from this standpoint, we'd all done good work.

**How did you go about casting for *A Wedding (Noces)*?**

In a way opposite to what I had planned, in the end. The way I saw it, I first had to find the person to play Zahira and then build the family around her; but ultimately, Lina El Arabi was the last person I cast. I have to say that I've never suffered so much in my professional life as I did with this casting. I remember saying to myself: you're never going to find her. *(Laughs.)*

**How did you choose her?**

I needed an actress who was worthy of being a heroine. I needed a great tragic actress. I had told my producers, "We need Elizabeth Taylor." *(Laughs.)* But on a more serious note, I wanted an actress who wouldn't lower her gaze, but instead hold her head up high. Lina auditioned for Zahira in Paris on one of the rare occasions when I wasn't present and didn't make an impression on anyone, blending into the masses. During one sleepless night, I made the decision to watch all of the audition tapes of the actresses who were sidelined over again and this time Lina caught my attention... even though, to be honest, the audition itself wasn't spectacular. I called her the next day - six months after she first auditioned - and asked her to come do another audition in Brussels.

**How did you know she would play Zahira?**

Through working with her. I discovered someone who was extremely attentive, vulnerable and very strong all at once, and who had, above all else, an ability to abandon herself in the work. And then, she has this expression that cuts right through you with its intelligence. So I decided to hire her just one week before filming was scheduled to begin. And she did a tremendous job knowing she had to be on set for thirty out of thirty-one days of shooting.

**Did you ever have any doubts after the choice was made?**

Against the general consensus, I decided to start filming with two very difficult scenes (the very first fixed long shot and the interrupted abortion scene) in order to show my crew right away what an extraordinary actress we were working with. Some of the co-producers had understandably expressed their doubts when faced with an inexperienced actress who'd come along at the last minute on a project like this. That first day managed to convince everyone: the co-producers, the partners and the technical crew. And from that moment on, I finally started to sleep well, which, in my view, is one of the most important elements of successfully shooting a film. *(Laughs.)*

**What made you choose Sébastien Houbani to play Amir, Zahira's brother?**

It was through a mutual acquaintance that I heard about him. And from his very first audition, I knew it was he. For me, Sébastien was born for this work. He can do anything from comedy to tragedy. In every register, he comes through with incredible accuracy. He is instinctive and extremely technical at the same time. And he also has a lot of doubts, which is actually not such a bad thing for an actor.

**At their side, in the role of their father, is Babak Karimi, who played the judge in *A separation*...**

*A separation* is one of my personal favorites. And it's anything but coincidence if in *A Wedding (Noces)*, following the example given by Asghar Farhadi, I am trying to make the audience understand the perspectives of each of the characters. In any case, I'd found the judge to be so extraordinary in *A separation* that I thought he was a real magistrate and not an actor. *(Laughs.)* My producer Michaël Goldberg and I regularly cited him as an example in our research. And then we found out that Babak was in fact an actor and that, even more incredible, he spoke French. We were in Paris when we found this

out... and so was he. We met him that same day. Babak was very motivated when he read the script. He even agreed to an audition. He worked like a maniac on his French and Urdu. He is the only actor in *A Wedding (Noces)* who never acts in his native language.

***You're also reunited with Olivier Gourmet who you directed in your previous film The World Belongs to Us (Le monde nous appartient)...***

Because he's the best actor in the world and he's my friend. (*Laughs.*) We promised each other that he'd be in all of my films. Up until now, he'd only had secondary roles in my films. And he enjoys calling me a big hustler who promises him a lot and offers him very little. (*Laughs.*) That said, Olivier has the leading role in my next project.

***How did you work with the actors in advance?***

I don't think an actor needs anyone to explain his or her character's psychological issues. If he or she is sensitive and intelligent, everything is assimilated from the beginning without any need for discussion. So my work with them consists of going as far as possible into the concrete details and that is the reason I adore rehearsals so much. With a guideline I give them from the very start: "You always have the right to suggest something better as long as you go back to the original text as I wrote it if I'm not convinced by the new proposal." It's a deal I make with them that is accepted by everyone. Of all of my actors, Sébastien was without a doubt the one who suggested the most... and it was often for something better, by the way.

***How would you define your direction of the actors once you're on set?***

I love directing my actors DURING the take. I talk to them during the moments of silence, avoiding those with dialogue. I truly believe in this method.

There is a kind of concentration and attention that enters the process. In addition, there are three elements I love to play on to direct them: faster/slower, stronger/less strong and do more/do less. The legendary Frank Capra always said that time isn't the same on a film set, in the editing room and in the projection room. Each time, you have to multiply by two. Today, I realize that during the editing process for *A Wedding (Noces)*, I kept all of the takes for which I asked my actors to make the action go faster.

***Did you rewrite a lot of A Wedding (Noces) during the editing process?***

Yes, I had to because it's the most beautiful and most exalting part of making a film. Cinema is editing. I worked with two editors. The first, Jérôme Guiot – who happens to be a friend – is also a director best known for the video of Stromae's "Formidable". Together, we went all the way to the end of a first version before he left to start on another project, as had always been the plan. At that point, Mathilde Muyard came on board and did an amazing job. Because, during the editing process, I give myself carte blanche and question everything. Even more so since my producers share in my view that time is an essential element to this step. During the editing process, you have to give yourself the luxury of taking breaks, abandoning the film for two months so as to better dive back into it. Because when you come back to it, you discover things you'd never have seen if you'd kept your nose buried in it. You have to try everything in editing. For me, nothing is taboo in editing. For example, I didn't add any music that wasn't part of the narration in *A Wedding (Noces)*. But that was in no way a choice made ahead of time. It was a decision that was born out of the editing process. It's the process of film manufacturing during postproduction that determined that there would be no music. By taking our time, we let the film decide for itself. And the film naturally rejected music.

***A Wedding (Noces) is the first film for your director of photography, Grimm Vandekerckhove.***

And it's still the only one to date. It's a real joy for me to introduce such talent to the cinema. Grimm brought along his sensitivity and understanding of light. There was a real consistency in giving him this job on a film based on a character so young. Grimm's age is a lot closer to that of my main actors than it is to my own and that's an asset. We worked by watching a lot of films together. We wanted an image with a very refined depth of focus that took on a certain amount of ambition. I wanted a film that was at times very luminous and dominated by warm colors – red, orange, yellow. By telling the story of a young girl today trying to escape everything imprisoning her, we naturally think of a handheld camera. However, with *A Wedding (Noces)*, Grimm and I chose to take on an entirely different cinematographic grammar.

***Did you feel any responsibility in embracing a subject as inflammatory as forced marriage in a society that is so sensitive to questions surrounding religion today?***

You should always feel responsible when you make a gesture, whether artistic or any other kind. I think that there is automatically a political dimension, in the sense of "organization of communal living", in any artistic act. It's inevitable, even if in *A Wedding (Noces)*, my intention was never to make a political film. I am in fact addressing a theme that concerns today's society; but what I was really interested in was the interfamilial tragedy and understanding the real issues, understanding the human beings involved in a situation beyond their control. Understanding obviously doesn't mean forgiving or diminishing any responsibilities. But it felt important to me to show this modern day story through film in the spirit, the hope that people can be moved by what they are going to see. It was out of the question to make a film at the expense of a community. It's important to remember that there were still a

number of arranged marriages in France at the beginning of the 20th century and that things have evolved since then. That is why I have hope that things will continue to evolve. In this way, Zahira really is a heroine for 2017, an Antigone of her time. Like Antigone, she says "no". Zahira is a character enriched by two cultures that, rather than cancelling one another out, add to one another. She lives in a loving family but in which issues arise that take on far greater importance than anything else, even love. I would add that the issue addressed in *A Wedding (Noces)* is not one tied to religion. It is rather tied to tradition, to honor and above all else, the ultimate value: keeping up appearances. This is the tradition that Zahira rejects and certainly not her religion. The proof: we see her praying during the film at a point when she has completely broken from her family. She has rejected tradition but has taken her religion and her faith with her.

***Now that A Wedding (Noces) is preparing for release in cinemas, can you conclude by telling us what guided you throughout this adventure?***

I was trying to tell this story from my personal point of view, but without ever leading the spectator toward what he or she "should" think. Point of view is the filmmaker's concern. But judgment is the spectator's concern. It's his or her "job". I'd also add that a spectator's judgment of a film often says more about the spectator than it does about the film itself. The most important thing for me was precisely to let the spectator be free and intelligent. Even though at times, he or she might be shaken.

## Stephan Streker

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A long-time film buff, Stephan Streker first became a journalist with the aim of meeting the people he admired most in the world – filmmakers. In this capacity, he published lengthy interviews for the Belgian press.

He also worked as a film critic for both radio and print media and as a photographer (artistic, press and portraiture), producing numerous album covers.

In parallel to these occupations, Stephan was a sports journalist, specializing in boxing and soccer.

*A Wedding (Noces)* is his third feature-length film following *Michael Blanco* (2004), shot “guerilla” style in Los Angeles with the help of a few friends, and *The World Belongs to Us* (2013) starring Vincent Rottiers, Olivier Gourmet and Reda Kateb.

In addition to his work as a filmmaker, Stephan is also a soccer consultant for Belgian television (RTBF), in particular for all matches involving the Red Devils (the national team).

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### Filmographie

2016 : Screenwriter and director for ***A Wedding (Noces)***, feature-length drama, 98 minutes, color.

2012 : Screenwriter and director for ***The World Belongs to Us (Le monde nous appartient)***, feature-length drama, 88 minutes, color.

2004 : Screenwriter and director for ***Michael Blanco***, feature-length drama, 80 minutes, color.

1996 : Screenwriter and director for ***Mathilde, la femme de Pierre***, short film, 15 minutes, black and white.

1993 : Screenwriter and director for ***Shadow Boxing***, short film, 15 minutes, black and white.





# Interview with Lina El Arabi

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***A Wedding (Noces) is your first role on the big screen. Tell us a little about how you got here.***

**Lina El Arabi :** I began doing theatre fairly young but my parents always wanted me to study. And so did I, by the way. So I continued studying journalism and am now in my final year. But as far back as I can remember, I have always basked in art – I began the violin and classical dance when I was six years old and went all the way at Conservatory in both domains. My mother is a pharmacist and my father is a software engineer. My mother plays the piano, my father the bass, my brother the piano and cello, and me the violin. Though *A Wedding (Noces)* is my first leading role, I've been going to auditions since I was ten years old and have had an agent since I was fourteen. Before *A Wedding (Noces)*, I made a few TV appearances.

***How did you come to be in this feature-length film?***

Through the most classical type of audition. I was a little distracted because getting the lead role in a feature-length film seemed impossible to me. Incidentally... it was six months before I was even called back for it and just two weeks before the first day of filming! I have to admit I'd kind of forgotten about *A Wedding (Noces)*. So I got a call to go and meet Stephan in Brussels. I did an intense, hours-long audition for him at the end of which he gave me the script. Then I came back for a second work session that lasted an

entire weekend, and then he hired me. From there, I only had a week to get prepared and, among other things, learn Urdu.

***What did you like when you first read the script?***

I read it all in one sitting and ended up in tears. I also quickly realized that Zahira was on every page and so I also became anxious just as quickly. It's that fear of disappointing when you realize so much is riding on you!

***What did you do during that week of preparation?***

Stressed, cried... (*Laughs.*) And then I worked! The most difficult was obviously the Urdu classes. Especially since I'm not used to working so precisely on my texts so as not to fall into any kind of preconceived accent. But when you're faced with a language you don't speak, you have no choice. I took several accelerated Urdu classes that allowed me to understand how the sentences were structured, where the verb was placed and where the tonality was. During that very intense week, I also met Sébastien (Houbani). And that was an amazing stroke of luck, because in addition to his really helping me learn my texts in Urdu, we immediately developed the same little sister-big brother relationship as our characters – with the same mutual respect and protection. Obviously, over the seven days, Stephan reassured me a lot. It was important for me to never detect any doubt in his countenance. Since

I'm naturally anxious, that would have blocked me. Stephan was able to find simple and precise words to reassure me, both before and during filming.

***What instructions did he give you precisely?***

Stephan often asks his actors to give less. My theater teacher from the Conservatory in the 20<sup>th</sup> arrondissement of Paris once said to me, "When you don't know what to do on stage, do nothing and it'll be great!" And I happily put this principal to use, which allows me to remain natural. Stephan is from this same school. He prefers that we internalize rather than externalize. It's the things going on inside that interest him.

***And once you were on set, how did he work with you?***

My relationship with Stephan was very particular. First, because he was very aware of the fact that it was my very first role. So I was kind of the baby, but a unique baby due in that the entire film depends on her! (*Laughs.*) In fact, we're a lot alike. We're both extremely sensitive. We cry over nothing! He was a journalist, I'm in journalism school. A simple look was enough for us to understand each other.

***Were there any scenes that you dreaded more than others?***

The lighter scenes. Because I'm more at ease in tragedy than in moments where you take a breath, although they're essential to the film because they allow the audience become attached to Zahira. I think they're much more difficult to do! I cry more easily than I laugh!

***How did you like working with Sébastien Houbani?***

Sébastien is a part of the ongoing dialogue, he gives his opinion, he shares

ideas. He is never centered on himself and is incredibly generous. He's a really incredible actor who has finally gotten a role that is worthy of his immense talent. On screen, you think he could have a hold over me whereas in "real" life, he is incredibly kind. I nicknamed him Gary Oldman! (*Laughs.*)

***How would you describe Zahira?***

As a girl with a really strong personality and unbelievable strength. She loves her family and her freedom, as do most girls her age. Except that in her case, her freedom and her family are two notions that will be in conflict. And I discovered I had a huge amount of things in common with her.

***What was your reaction when you saw A Wedding (Noces)?***

I first watched it with the audience at the Angoulême Film Festival. And I was struck by the fact that *A Wedding (Noces)* passes no Manichean judgment on any of its characters. Stephan lets the spectators be masters of their own opinions; he makes them active and makes them want to react to a reality we show them. But more than anything, I wanted to know what my parents were going to think. And when they reassured me that, after 10 minutes, they had completely forgotten me and were only thinking about the character, I was happy. I couldn't have dreamed of a better compliment.



## Lina El Arabi

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Lina El Arabi studied drama at Conservatory in the 20<sup>th</sup> arrondissement of Paris. First noticed by Stephan Streker, who gave her her first film role in *A Wedding (Noces)*, Lina delivers a performance that won her the Valois for Best Actress at the French Film Festival in Angoulême.

After filming *Noces*, Lina landed the leading role in *Ne m'abandonne pas*, a film by director Xavier Durringer that aired on France 2. Next year, Lina will appear alongside Joe Cole in the film *Eye on Juliet* by Canadian director Kim Nguyen. In addition to acting, her other passions include the violin and classical dance.





# Interview with Sébastien Houbani

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***A Wedding (Noces) is your first big movie role. Tell us what made you want to do this kind of work...***

**Sébastien Houbani** : A childhood friend who was taking drama classes invited me to come and sit in on one of his auditions. When I got there, I felt something click. When I was younger, my mother taught a dance class, and when I walked into the Théâtre de Gymnase where the auditions were taking place, I rediscovered the smells tied to my childhood. Right after that, I enrolled in a drama school and got the feeling I was returning to a familiar territory. The following year, I went to the same audition as my friend and got noticed there by an agent. Then I started my first castings. Then came my first small roles.

***How did you land the role of Amir in A Wedding (Noces)?***

I was really lucky because my name was mentioned to Stephan by a mutual acquaintance. So we met in an unusual way. I went to do some tests with Stephan himself in Brussels and he didn't waste any time giving me the role because he called me back the first day after that first session.

***What did you like about this role?***

The fact that this film makes no judgment about anyone. And for me, Amir's character perfectly symbolizes that. Because *A Wedding (Noces)* is also, and above all, the story of a family, which truly moved me when I first read it.

For me, Amir is an extraordinary character to play. He's the very image of these tragic heroes who march toward their destiny. He is in a perpetual state of suffering, caught between positions that are violently opposed to one another. He is asked to take a side. He's torn between the profound love he has for his sister who seeks her own freedom and the abysmal distress that this emancipation causes his parents.

***How did you prepare for the role of Amir?***

I work a lot on instinct, but that doesn't prevent me from preparing for my roles in a concrete way. For example, learning Urdu, working with Stephan on a particular hairstyle ahead of time... I suggested a ton of small details like that to him. I need to have all of these elements in my mind in order to get my instinct flowing on set - like a maximum number of tools that I can use or not from one situation to the next. For me, all work on the character is done in advance.

***Lina El Arabi talks about you like a big brother. Is that how you would qualify your relationship?***

Lina came on board at the last minute and something passed between us - a real friendship at first sight. More than an actress, I met a person. And if she plays my sister on screen, she also became her in real life. I wanted to protect this young, 19 year-old girl who came late to the project when, as the lead

role, she was going to have to carry all the weight on her shoulders. So I took on this role of the big brother, but without treating her like a child, because Lina is an extraordinary actress who also taught me a lot in return.

***How did you work with Stephan Streker?***

I immediately understood that we had the same way of working: deciding on the essentials beforehand to make filming as simple as possible and avoiding discussions that waste everyone's time. Beforehand, Stephan focuses on his work with the actors to see how we'll be able to flesh out our characters together given our personalities. And during filming, he listens to suggestions from the actors. His dialogues are very scripted but he is open to us suggesting something new. He also really likes the technical aspect and, in particular, working with his director of photography, with whom he was very close.

***Through the themes it touches on, A Wedding (Noces) is also a film that carries strong political and social echoes. Did you talk about this with your director?***

This dimension was never present in our work. I think Stephan protected us a lot, Lina and me, to avoid polluting our minds with political questions. And when you agree to make a film like this, you obviously jump in completely. Dealing with forced marriage is obviously not innocent. I can't hide behind the fiction. But Stephan clearly understood who he was dealing with and that it was better not to pollute me with all of those aspects so that I could stay in that instinctive state I go into when I'm filming.

***Is the film in its final state different from the one you read?***

The film raises the script I initially read even higher. I was impressed by Lina's

work. And, most importantly, I like that *A Wedding (Noces)* doesn't take any side. It doesn't divide people between what would be good and bad. It allows each spectator experience the story according to her or his sensibility.

## Sébastien Houbani

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*A Wedding (Noces)* is the first collaboration between Sébastien Houbani and Stephan Streker and the former's first lead role in a film. His performance won him the Valois for Best Actor at the Angoulême French Film Festival.

Following culinary school, Sébastien Houbani, a native of the Parisian suburbs, worked as a chef for several Michelin-starred restaurants while simultaneously cultivating a passion for acting - one that soon led him to enroll in drama classes. His film career began with roles in several shorts including *La tête froide* by Nicolas Mesdom, which earned him the ADMI award for Best Actor at the Festival de Clermont-Ferrand as well as the Swann for Best Actor at the Festival de Cabourg.

After landing his first feature-length film role in *Juliette* by Pierre Godeau, he went on to work with directors Tony Gatlif (*Geronimo*), Kheiron (*All three of Us*) and Lidia Terki (*Paris la blanche*). After *A Wedding (Noces)*, Thierry Klifa offered Sébastien the role of Karim in *Tout nous sépare* opposite Catherine Deneuve, Diane Kruger, Nicolas Duvauchelle and Nekfeu. Their collaboration then carried over to the stage where Thierry Klifa directed Sébastien alongside Fanny Ardant in the light comedy *Croque-Monsieur*.



<b>Written &amp; Directed by</b>	STEPHAN STREKER
<b>Cinematography</b>	GRIMM VANDEKERCKHOVE
<b>Sound</b>	OLIVIER RONVAL
<b>Editor</b>	JÉRÔME GUIOT MATHILDE MUYARD
<b>Production Designer</b>	CATHERINE COSME
<b>Produced by</b>	MICHAËL GOLDBERG BORIS VAN GILS
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